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jazyka na druhém stupni základních škol

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Authentic Songs in English Language Teaching at
Lower Secondary Schools

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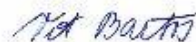
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Anotace

Tato bakalářská práce objasňuje způsoby používání autentických písní jakožto prostředku pro výuku angličtiny jako druhého jazyka. Na základě teoretických poznatků, jež byly syntetizovány z dostupné literatury, a výsledků dotazníkového šetření v deváté třídě ZŠ Želenice v Děčíně, je vytvořen podrobný plán aktivit pro výuku anglického jazyka na druhém stupni základních škol. Tento plán je stěžejní sekci praktické části této práce

Klíčová slova: Autentické písně, proces osvojování jazyka, výuka angličtiny, plán aktivit

Abstract

This thesis clarifies the ways of using authentic songs as a medium for teaching English as a foreign language. Then, a detailed activity schedule for teaching English at lower secondary school is made with regards to the theoretical findings synthesized from the literature, and the results of the survey in the ninth grade of Želenice Elementary School in Děčín. This plan is the main section of the practical part of this thesis.

Keywords: Authentic songs, language acquisition process, English language teaching, activity plan

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Introduction

In this thesis, I would like to summarize the findings in the field of teaching foreign languages through authentic materials, especially through musical materials. I try to analyze sources and pick the most important points of second language teaching methodology and connect them with using songs for these purposes.

As a foundation for the theory of practical use of pop songs for education, research from the field of didactics as well as psychology or anthropology will be used. We will learn the effects of music on human brain and positive influence of musical materials on learning process and language acquisition.

On the basis of the theoretical evidence, I would like to prove that teachers can use songs for language teaching with no worries, therefore, I will design activities for six chosen songs where I show many easy ways of involving musical materials in classes. These activities are composed with regards to this theoretical knowledge and with reference to the sources I use for this thesis.

Choosing songs is partially based on a questionnaire that was designed especially for this thesis. There was a group of students that were given the questionnaire asking on their musical preferences and their willingness to work with music in their English classes. With reference to the results of the questionnaire, I try to prepare suitable songs and activities for their lessons. The musical preferences of the students are not the only criteria for the choice of popular songs. I will also have to follow the needs of using the songs as a school material, thus, I will need to find a compromise between the pleasant and the useful.

In this thesis, I want to prove that there is scientific support for using music as a school material and that music is perfectly suitable for teaching foreign languages. I hope I will clarify that there is no sensible reason for not using music as a teaching instrument. I will try to show that music can become a helpful extra material that may motivate the students and also please them and, moreover, it can enhance the effect of learning language.

This thesis might encourage teachers in working with audio material. It sums up the didactical methods of working with authentic materials and specializes on popular songs. The thesis can show the ways of using such materials and inspire the teachers in making extra activities connected with songs for their students.

Theoretical part

1 Definitions of terms

Authentic materials

Authentic materials used for language teaching are materials that were not intended to be used for learning/teaching purposes. They were created by native speakers for native speakers and those who produced them did not expect teachers using them as school materials. Authentic materials might be for example music, music videos, newspapers, news or movies.

Harmer (1983, 205) says:

Authentic material is language where no concessions are made to foreign speakers. It is normal, natural language used by native or competent speakers of a language and, precisely because it is authentic, it is unlikely to be simplified, spoken slowly, or to be full of simplistic content.

Song

A song is a work of art which consists of musical part called melody and the textual part called lyrics.

This thesis is focused more on the textual part of songs than on the music, because the lyrics of songs are the part where the language itself is reflected. But it does not mean the melody is unimportant. Connected with the lyrics, music carries the features that enable using song as a teaching tool. The main advantages of songs used as a foreign language teaching material are caused by connection of melody and lyrics.

The usual pattern of songs is verse or stanza followed by chorus. The chorus is repetitive and the lyrics and the melody of chorus are usually the same every time chorus appears within one song. The verse may also have the same melody every time it appears but mostly the text of verse changes within a song.

Griffiee (1992, 3) says that song has elements similar to speech and poetry (melody, text, spoken) but its form is very specific. The characterization of song is that they carry lower amount of information than poetry, they are more redundant (cliché, catchphrases, alliteration) and they are more or less expectable. This simplification makes song catchy and easy to remember.

Authentic songs

Authentic song are such songs (and we care about their lyrics primarily) that were written and sung by a native speaker, and chiefly intended to be listened to by native speakers. Practically all ways of working with simple text can be applied on work with songs and lyrics (Griffiee 1992, 5 1992, 12).

Published materials

Published materials are created especially for non-native speakers and they are originally meant to be used for learning and teaching purposes. The form might be the same as authentic materials (songs, videos etc.) but the primary use of published materials is for teaching language. The most common type of published materials are for example coursebooks that are widely used and specially designed for people learning language. Published materials are often aimed at a target group of a certain age and language level. They are not expected to be used by native speakers.

Receptive skills

Receptive skills are understood listening and reading, because learners do not need to produce language to do these, they only receive and understand it.

These skills are sometimes known as passive skills. They can be contrasted with the productive or active skills of speaking and writing (BBC 2012).

Harmer (1983, 199) says:

Receptive skills are the ways in which people extract meaning from discourse they see or hear. There are generalities about this kind of processing which apply both reading and listening but there are also significant differences between reading and listening.

Language acquisition

According to Salcedo (2002, 5), language acquisition is a process of acquiring the ability of perceiving, producing and using language for communication within human beings. Language acquisition is primarily connected with learning mother tongue and its development in little children. Scientists tried to discover how this process in young children works and there have been many theories describing language acquisition. Some experts claim it is only matter of learning and other say there is an innate disposition for learning language in humans. This issue has not been concluded yet.

2 Teaching through authentic material

2.1 Authentic vs. published materials

There are certain advantages but also disadvantages of authentic materials as well as of published materials. In addition, some of the features of both may become advantage but also disadvantage. Further in this thesis, specific features of authentic materials will be described and they will be compared and contrasted with published materials.

2.1.1 Features of authentic materials

Authentic materials are considered various forms of text or speech (prose, poetry but also newspapers, lyrics of songs, radio broadcast, music videos or films) that may be used in foreign language teaching. The language of authentic materials is usually everyday language, containing common phrases and idioms.

The same piece of authentic material can be used at different levels. Teachers might go deeper in analysis of lyrics if they work with advanced learners, or set only superficial tasks for beginners and, for all the tasks, they can use only one piece of authentic material, for example a song (Gower, et al. 2005, 82).

There is a wide range of authentic materials which again might be an advantage as well as a disadvantage for teachers. If he or she already knows that there is a song or another piece of authentic material that might be used for teaching for example certain grammatical feature, it is quite easy to cope. But if one searches for a certain song, video or a newspaper article to teach something specific, it might be very hard to find an appropriate piece.

2.1.2 Advantages of authentic materials

Generally, authentic materials are highly useful for their liveliness. They provide very close contact with real lives of the speakers whose language the students learn. Thus, language learning can become more interesting and more motivating for the students. The language is not only a pattern or a system anymore, but it becomes a living part of the culture that one is trying to understand, hence, the picture of the particular language is made more complex.

One of the benefits of authentic materials can be that there is a choice of sources (video, songs, radio, newspaper articles, and internet articles) and these sources are practically inexhaustible. The main and perhaps most difficult point of working with such materials is choosing the proper piece for class.

2.1.3 Features of authentic songs

Music

The influence of music on foreign language learning is one of the main points of this thesis. Music is a great merit of songs and the biggest difference from a simple written text. If the music is treated well, it may become an advantage for a teacher as well as for the students.

Music itself has been proved to have a positive effect on human brain and mind. Music can also change pulse, heart rate, blood pressure, respiration and a pleasant piece of music can even influence recovery from illness, lower stress or anxiety and ease pains. There are researches that think that music has influence also in the immune system.

In scientific words, the frequency of music sound waves can positively affect the frequency of our brain waves, when the brain is exposed to that sound. Thus, as it has been proven, the psychical equilibrium can also have positive effect on our physical health.

It has also been proved that one may influence mood of another person in a negative way through producing or playing inappropriate music. The effect is apparent especially by using percussive instruments (drums, tambourines). When one plays for example a drum of low tone heavily in a high pace, it can easily cause aggression in other people. Especially drums and beats are very efficient instruments for intentional change of mood.

Generally, the music can set our brain into the state of relaxation and another research has proved, that people listening to music can focus on wider range of inputs than people who were not listening to music.

Furthermore, music is settled to be great helper in remembering and recalling the text with which it is connected. Some scientists even think that language acquisition in youngest children can be enhanced by singing lullabies. Little children then remember the words - lyrics - connected with melody and rhythm and it helps them recall the sound of words and spoken language. Therefore, there are theories that music might have very high efficiency if it is used for teaching a second language, analogically to the first language acquisition in humans.

The reason of positive influence on language learning through songs is most probably the connection of music, positively affecting our brain and stimulating our mental powers, with text which can be easier remembered and later recalled because music and lyrics stay linked together in our brain when they are listened to simultaneously.

Culture

Authentic songs can offer us insight into the culture of the society, relationships and values of the native speakers. In the lyrics, we can also find very interesting views of social background and history of the nation. These materials contain features of everyday spoken language as well. Last but not least, the students can listen to the intonation and rhythm of the language and catch new vocabulary.

According to Griffiee, music contains the features of the nation it belongs to. It carries information about the nation, expresses the people in certain society in certain times. She thinks that nations are connected with their music and when the teacher brings a song into the class it means he or she also brings the culture of the song (Griffiee 1992, 5).

Murphey (1992, 3) says that there is no nation without its poetry and music. Music is one of the definitions of a nation and one great part of its culture.

When a published song is used instead, the effect in the class would probably never be the same as using an authentic song. The content would be designed for using as a teaching material with regards to the learners. A published song may never be so true and revealing because it would be created with utterly different aim from the authentic song. There is usually no intention to share information within a nation or to show national thinking throughout the published song. These specific messages contained in music are unintentional and subconscious and they cannot be made on purpose.

Various published songs occur in textbooks. The difference from the authentic songs is that they are often focused for example on a specific language feature and thus they are usually very weak in terms of lyrics and also music. The melody and the text are created for teaching/learning purposes. Therefore, they would carry hardly any additional information about the language or national culture.

One of the problems of published songs is that they are usually unknown. Thus, the motivation for understanding and analyzing it is rather low. In fact, they would be as good to remember as any other (authentic) song because they have the pattern of a normal song – they have rhythm, rhymes and repetitions but they are not widely known and they are most likely not played on radio or students' mp3 players.

But, if an authentic song is used for explaining some language feature, it may be more involving because you let the students work with something real. Then the motivation for work with such song would be higher and they may be able to remember it faster and carry it for a long time and, ideally, they would be excited that they can understand their favourite song.

Advantages

Nowadays, people hear music in various places (traveling by means of transport, in supermarkets, in the streets) and they are almost forced to listen to music, no matter where they are. Most people are just used to listening to some melodies and hearing verses during their days. Many people are also used to singing or humming a song they heard for example in the morning and sometimes they cannot get the song out of their minds even for a long time, which is called the Song Stuck in My Head Phenomenon (Murphey 1990b in Murphey 1992, 7).

This phenomenon shows that songs work on our short- and long-term memory. Piaget called the singing of songs to ourselves 'egocentric language'. "We usually don't speak to ourselves as much as we sing to ourselves", he says. This starts in childhood when a little child speaks to no one only enjoying hearing him or herself. It has shown that certain need of egocentric language remains also in adolescents and adult people and it seems it may be partly replaced by singing songs. It is considered that this innate need of repeating things we hear in our environment helps our brain to make sense of it.

The point is that songs probably strongly activate the mechanism of 'language acquisition device' (a term by Chomsky). This mechanism can help learning and remembering the mother tongue as well as foreign languages.

But the only place where music is being silenced is in schools. But there is no reason for avoiding songs and music when teaching and learning. Especially if the songs help us activate parts of brain we use within language acquisition (Salcedo 2002, 55, 56).

Murphey says that songs offer us two main advantages. The first one is that music is highly memorable. He also claims that it is proved it makes us relax and changes the way of reception of our brain when we listen to the music. The rhythm corresponds with our basic body rhythms and the messages contained in lyrics touch our deeper emotional and aesthetic level. In addition, songs are usually repetitive and have their firm pattern (verse and chorus) which makes them much easier to remember.

The second advantage is that music can be very motivating for students and that especially for adolescents. It is usually a great part of their lives and if you allow them to work with songs they like and listen to, it can be very effective (Murphey 1992, 3).

The truth is that using songs for teaching foreign languages has not few but several advantages. According to Murphey, it seems that singing language is easier than speaking it. We might be able to sing in another language, although we might not be able to speak it or not even understand. It is because the words are connected with melody and rhythm. It also seems that songs and music precede the development of language in young children.

Another benefit of music in classes is the language of songs itself. Universally, songs use simple, common language, with repetitions, which should be exactly what do the teachers look for when choosing a text for work in a class. But most importantly, songs are fun and there is a large variety of possibilities how to work with them and, moreover, the sources are inexhaustible. Furthermore, songs and their lyrics are very easy to gain for example on the internet (Murphey 1992, 7, 8).

There is also higher authenticity of language because popular songs carry features of colloquial speech rather than the artificial language in textbooks. Therefore, students could better and faster absorb the living language by only hearing the natural sound of it.

Furthermore, songs are not only a melody and text, read, sung and analyzed during lessons but they are also a piece of art extending students' knowledge and understanding of the wider context of their origin because nation is also characterized by its art. Thus, through the songs, students can learn more about the nation of which language they learn.

Without doubt, songs are no worse than any other written text. Teachers and students can work with the lyrics as with poetry and there are infinite options of using the songs. The advantage would probably be that the students do not have to be forced to work and listen to their favourite songs, they would simply want to. Music is usually great part of them and they might rather be pleased that learning is connected with their interests. Therefore, also the whole classroom environment and working atmosphere could become more pleasant.

Disadvantages

Probably the main disadvantage of using authentic materials is that it is quite hard to find an appropriate piece, in this case of songs, which would fit the lesson plan and help the teacher in class. It is often a stroke of good luck when one finds a song that might match the grammar or the topic that the teacher needs to explain (Gower, et al. 2005, 83).

Another problem might occur when the tasks or the language are too difficult for a group of students at a certain level who are not able to understand the authentic language. Then the effect is lost, despite the teacher's effort. There is certainly a need of student working harder and being highly focused when listening to authentic materials.

With authentic music, there is always one more disadvantage and it is that the teachers will probably never fully satisfy all the students with the choice of music because each student has his or her own preferences. Then, the teacher may only make compromise and try to work with various genres during the lessons.

3 Using authentic songs in English classes

3.1 How to choose an appropriate song

There is no “user’s guide” for choosing the best song for teaching language. But there are several things that need to be considered when choosing a song for classes.

Griffie (1992, 6) defines four basic categories that should be considered before choosing and using a pop song for teaching language: class, teacher, classroom, music.

Considering the class means to take into account the age of the students, their language level, interests and musical taste. The teacher should also consider the time of day, because it may inhibit or energize the learning efforts.

The teacher should be of course considered, too. Even the teachers' mood, condition and musical preferences are important. Using a piece of music the teacher does not like is as bad as using music the students do not like. Music should connect the class and make creative and pleasant environment not to cause negative feelings to anyone.

Classroom opportunities involve the room in which we are teaching. Of course, one needs to find a music player so that he or she can reproduce the music. We should also become familiar with the acoustics of the room where the music is played. In some cases, especially in large rooms, listening is way more difficult because of bad acoustics. Problems with hearing the music and especially the lyrics could spoil the whole lesson. If the class cannot hear the sound bright enough, the work with sound material would be counterproductive.

The music itself has to be considered, as well. Teachers should use songs they like, the students like, and they should also use such music and use it in such a way that the sound would not disturb anyone around. And most importantly, the music should fit the lesson, which is probably the most difficult part of choosing music.

Murphey (1992, 134) says that it is better to ask the students what kind of music they listen to and then try to choose from the music they like and are interested in and see what can be learnt from these songs. It is even claimed, that nearly any song can offer a large variety of possibilities for work in class.

When we take all this into consideration, we will know that choosing an appropriate song is not as simple as it might seem at the first glance. Some say that almost every song can be used in language teaching class. On the other hand, the content, the environment and the personalities of teachers and students and also their musical taste make this choice way more difficult.

3.2 Organizing classes

3.2.1 Topic

Choosing the right topic, connected with the song we are going to play in class, is one of the most important parts of the organization process, basically, choosing topic precedes the organization. Setting the class further depends on the chosen topic and the activities the teacher designs for students. The teacher needs to choose a remarkable topic that would be interesting for the students as well as for him or herself. Teachers have to consider the importance but also catchiness of the topic they are going to teach.

Harmer (1983, 205, 206) says that the students would care less about a topic they are not interested in or they would be unfamiliar with; therefore they would not be able to fully focus on the activity. Thus, the right topic seems to be the basic point of a successful work within the class.

3.2.2 Organizing students

There should be differences of language teaching depending on organization of the class. Different type of work is necessary when students work in groups or when they work individually. The arrangement of the desks and seats is also important. When everyone sits alone different activities are required from when the students all sit together.

Whole-class teaching

Whole-class teaching is probably the most common type of teaching at school. Students sit alone. The teacher usually stands in front of them and speaks to the students. Then, they usually work individually. Ideally, all the students listen to the teacher and they are not disturbed by their classmates and they do not communicate with each other. Since this is quite a usual way of teaching, no one gets surprised when the teacher chooses to teach the whole class.

This way of teaching is good for telling information, explaining things and giving instructions. When there is an important subject to be explained or a presentation to be watched, it is an easy way of providing equal opportunity of listening and watching to each and everyone in the class.

Therefore, it is probably the most common and the best way of teaching languages using authentic materials. Whole-class teaching may be suitable specifically for listening.

On the other hand, there are a few disadvantages of whole-class teaching. The teacher usually cannot control all the students individually because that would be very time-consuming. Therefore, there are usually few, bright students, who communicate with the teacher and the other student might be omitted in discussions by the teacher or, if some students do not work well, they might be silent deliberately. Furthermore, in case they did not understand the tasks or the materials, the next work can become demotivating for them (Harmer 1983, 114).

Pairwork

This type of class work is good for tasks by which the students compare their materials or notes, when they work with text or discuss a topic.

Pairwork activities give the students time for speaking which is different from whole-class teaching when students do not speak much and if so, not all of them are involved. When working in pairs, the class is divided into smaller groups, therefore, the teacher can simply work with the students individually and check them. Moreover, when one of the students in a pair does not understand or does not know the answer to a task, he or she can ask the classmate he or she works with. In addition, no big changes in the class are needed to set pairs, the students simply work with the next sitting person.

Working in pairs has also its disadvantages. Firstly, it is usually very noisy, presuming the students communicate with each other. Secondly, even when checking the students is easier for the teacher, not all of the students can be watched and checked. Thus, it may happen that students will not work on their assignments and they will just chat. Further, the students may not like the pair activities. They might not like working with a weaker learner or could be jealous when working with better learner than they are. And finally, making pairs might become problematic, because not all of the students like each other and it may become a problem if two students who do not like each other work together.

For listening activities, this type of work in class can be suitable. But it seems to be more sufficient for pre-listening and post-listening activities than for listening tasks. For listening and listening comprehension activities, probably the most efficient way of work would be whole-class grouping (Harmer 1983, 116).

Groupwork

Further, the class can be divided into larger groups of three and more people. The optimal amount of people in a group is usually about five. Making such groups may be good for example when students work with lyrics. The text can be cut into parts and the groups may be given different part of the text. Next activities for smaller groups might be discussions or role-playing games. Then it can be stated, the smaller the group is the higher is the probability that all of the students in a group will get involved in the task.

When working in groups, speaking is usually on higher level. Students need to speak so that they could solve the tasks given. They are also made to say their opinion. Therefore, these activities develop negotiation skills and cooperation. In discussions, the students learn to say what do they think and why. For there are more people within a group, problems with personal relationships should be less significant.

On the other hand, groupwork takes a longer time to organize than the other ways of teaching. Students usually need to move around the class to form the groups and later when they return to their seats. Further, it may become chaotic and noisy when the students talk to each other. Moreover, not everyone appreciates groupwork. Some students may not like that they have to rely on their classmates instead of on the teacher's authority.

This type of teaching may be used even for work with authentic materials, especially for post-listening activities for example discussions or work with lyrics. But organizing student takes time and there is a certain risk that students will become restless and distracted. For listening to authentic materials, the group work is not really necessary (Harmer 1983, 117).

Students on their own

This is the last way of grouping students. This means individual studying without guidance of a teacher. Activities when a student relies only on his or her own skills and knowledge. This type of learning evolves learner's autonomy in studies. The activities connected with individual work are especially reading and writing when the teacher allows students to choose their own source or decide which task they will accomplish.

Students working on their own are not stressed by working with other people or talking in front of the others. It develops independence and autonomy because the students rely only on themselves. Ideally, the students should be highly focused on their work and there should not be anything to disturb them. Besides, the teacher can pace the class and answer students' individual questions.

There are but some disadvantages, too. The students' interpersonal skills and cooperation are not improved in any way. In addition, the teacher should give the students individual tasks and then check the results or outcomes, which is not time-efficient. In case of authentic music, students would have to choose for example their own music or task they want to do which is nonsense because they do not know how to do it effectively (Harmer 1983, 115).

3.2.3 Engaging

Engaging students is the initial part of the lesson and there are certain ways of setting the atmosphere, leading the pupils into the topic or explaining the issue before and activate their knowledge before they start to learn new things. The teacher needs to make the students want to know what he or she will teach the following lesson so that they would not lose attention right at the beginning.

It has been settled many times that students need to be well motivated so that they were able to receive and learn new pieces of information effectively. Thus, it is in the best interests of a teacher to motivate and entice the student into his or her lesson. When the teacher arouses curiosity in pupils, it is usually a good beginning of a successful lesson.

Motivating students with long-term goals like graduation or use of language in their future life may be problematic, especially in adolescent children, because these goals seem too far for them and they do not think of their future as much as adults.

On the contrary, motivating students with short-term goals such as grades or rewards and prizes can be more effective, even though it might seem quite superficial for the students. On the other hand, competition within a class usually works well (Harmer 1983, 53).

However, the best way to catch the students' attention is to provide them materials and subjects they like. When the students work with subjects they know and like, there is a potential to satisfy them with the studying and also with activities the teacher prepares.

Nevertheless, there are some tricky points in engaging students with unusual methods. There has to be a compromise made between teacher and students. There will probably always be at least someone who is not fully satisfied with the choice of tasks or for example the type of authentic materials (Murphey 1992, 9).

Moreover, there are students who are not interested in work with such materials at all. Therefore, no one can say that teaching through authentic materials is a hundred percent effective way. It is not. But it has the potential to catch students' attention more than common teaching methods.

4 Ways of using authentic music

There is a variety of activities that can be done with music and songs in language teaching classes. Murphey (1992, 8, 9) talks about twenty main activities that can be used in a class but Griffiee (1992, 6, 7) divided these activities into five main types, depending on what the teacher intends to teach through the songs. Griffiee's classification seems quite well arranged, therefore, it is used further in this thesis.

4.1 Teaching vocabulary

The main aim of teaching vocabulary is extending and enriching students' vocabulary. There are many exercises focusing on vocabulary in songs. The teacher can let the children predict vocabulary, draw a short comics showing the story of the song which may help them to remember the new words. Students may also try to substitute song's rhymes with different words according to the context which makes them use the words they have already learnt and it may happen in a fun way. Discussion on the topic of a song can also fulfill the aim of extending and refreshing their language skills (Griffiee 1992, 13).

4.2 Teaching listening

The aim of this part is letting the students meet the real language and teach them to listen to it. Comprehending the real spoken language should be the output of these activities. By exposing the students to different speakers, singers or different accents, the teacher may exercise the students and help them in better and more precise perception of the foreign language.

Last but not least, listening can also provide the students easier absorption the right pronunciation. If they hear the sound of language, its melody and stress, they can more easily learn it and then reproduce it when speaking (Griffiee 1992, 41).

For the classes, the teacher might for example cut the lines of the lyrics into strips and then the students would complete the song during the listening. Or the teacher could switch some words and then let the students correct the mistakes according to the listening or simply leave out some word in the lyrics and then let the students fill the gaps.

Extensive and intensive listening

Extensive listening does not usually take place in school. It is often a listening for pleasure and wider understanding. The language is listened to extensively when one listens to it at home or if the students listen to music when they travel or when they watch videos on the internet. Extensive listening is connected with sources one finds voluntarily. This extensive listening can also greatly improve language skills of pupils because the language is simply taken in subconsciously, therefore, it can be connected with a stronger feeling. The motivation when listening to one's own sources might be higher because people voluntarily choose only the source they like.

For intensive listening, on the other hand, such materials as tapes, CDs and other educational material are also usually used and they are especially designed for education. This listening is focused on details and is primarily informative. Intensive listening is usually lead by a teacher, thus, the choice of materials depends on him or her. The teacher and the students may not like the materials as much as their own sources, thus, the motivation would probably be lower (Harmer 1983, 228, 229).

4.3 *Singing*

Firstly, this activity should be voluntary because singing can be difficult for someone who cannot sing or does not like singing. Not everyone who likes listening to music also likes singing it. Therefore, the teacher should not force anyone to sing because it could ruin the atmosphere and the effect of playing music in class.

But singing the songs we are working with can also greatly help to remember the structures and phrases included in them. Analogically, when we have simple written text, we can rewrite it, listen to somebody reading it, read it, or speak it (read it loud). In case of songs, we can do the same - rewrite the lyrics, listen to the song, read its lyrics - and the speaking part may be replaced by singing. Thus, singing has the same function as speaking.

When using song, we can focus on the same aspects as when we for example repeat spoken sentences played from CD in EFL class. We can watch the pronunciation, melody, stress or vocabulary and so on.

In case of songs, there are but some extra helping features that can help the student better remember the text and thus the language structure. These features are rhythm, rhymes, repetitive character, and melody. This characterization is what overlaps the frame of a simple text and therefore makes using songs and singing them more attractive for teaching language in class (Griffiee 1992, 81).

4.4 Teaching Writing

Writing taught within using songs in English classes can be helpful for the students as well. There are plenty of things that can be written about the song or, in case of "story-telling" songs, the song may be at least paraphrased. The students do not have to make up their own theme, they just work with a song. Rewriting the lyrics can be also used to remember the written form of the words. Thus, the students would learn both the sound and the correct written version of language.

4.5 Discussion

There can be a long discussion about each and every song the students can listen to. The songs induce emotions, provoke the imagination and narrative possibilities. The teacher may discuss the effects of songs, themes and problems raised in the songs, music, lyrics, but also grammar, and some specific features of the vocabulary. Again, the number of possibilities is almost inexhaustible (Griffiee 1992, 111).

5 Specific group of learners

There are various methods for teaching language in different types of groups of learners. Different methods are used for teaching adults and different for teaching little children. We are focused on teaching English for lower secondary school level (eighth or ninth grade), it means children of age thirteen or fourteen.

Furthermore, the organization of the class is important for the type of teaching the teachers chooses. Different tasks are required when students work alone from when they work in groups.

The choice of tasks depends on characteristics of the target group of learners and its abilities.

5.1 Age of learners

Probably the most common way to determine the style of teaching is by the age of the students we are going to teach. For this thesis, the students in which we are interested are about thirteen year of age.

Adolescents or teenage students are claimed to be the best language learners (as the methodologist Penny Ur says). They know the rules of writing and reading of their mother tongue and they also know the system of language in the formal way. Thus, they are able to compare the system of the foreign language with the experience of their first language. Furthermore, students of this age are not yet affected with problems connected to aging (such as forgetting things, problems with learning new things and so on). Ideally, they would acquire the new language with hardly any difficulties.

However, the truth is that adolescents generally are the least motivated and the least enthusiastic learners. They are usually more disruptive than younger learners or adults. It is understood that this lack of interest in adolescent people is mainly caused by their difficult age, when they are searching their individuality and are focused on their own lives and the life amongst peers. They are focused on themselves and not so much on the teacher or school stuff. Generally, their approach to most of the things in this period of their life is rather superficial.

However, if the teacher is able to overcome these difficulties of adolescence and tries to engage the student with involving materials that are relevant to their age and interests, there is great potential in the teenage learners (Harmer 1983, 39).

Therefore, one of the ways to engage the students might be working with music in the class. However, the teacher cannot bring them any music but he needs the music they like and they know that is the point. Music is often one of the means that help the adolescents place themselves in their lives and among their friends. It has great influence on students' personality and it helps to create their individuality. Thus, as soon as the teacher plays their favorite songs in class, students should be naturally more involved and interested.

5.2 Language level of learners

The teacher also needs to tune in the language level of the students. As mentioned previously, authentic materials have the potential to be used on different language levels from beginners to advanced learners. However, the teacher needs to know pupils' language level because he or she needs to motivate the students with the right authentic material. But if the teacher chooses an inappropriate piece, above or even below students' language skills, they may become demotivated or bored.

In this thesis, the focus is on a group of students at eight grade of lower secondary school at pre-intermediate level of English. These students should be able to understand spoken and written text in areas of everyday life. They are able to communicate in English abroad and talk about their experience, plans, ambitions and they can explain their actions and write about them. Students' speech is rather fluent, written text can be more complex and vocabulary is starting to be extended and more precise (Help for English 2012).

5.3 The teacher

The teacher's personality has to be considered, too. No one should be forced to work with materials he or she does not like. As it was already written, the atmosphere should be pleasant for both the students and the teacher. Therefore, if the teacher does not like teaching through the music or working with poetry or any other activity, he probably does not want to spend time with the preparation of such activities and then performing them in front of the class, and nobody can make him to do that. In other words, when the teacher is bored, the class environment is as bad as when the students are bored.

6 How to work with a pop song

The main point, when one is working with songs, is listening. Using songs in language teaching means doing exercises based primarily on listening and comprehension the songs. But listening itself needs more than turning on the CD player. There are certain stages of the listening process that need to be followed to achieve the best effect of the listening exercise.

6.1 Pre-listening

Students usually need to be introduced to the topic they will work with. The teacher should give the students some context for the following work, and prepare them for the listening tasks. Especially younger learners might consider it difficult to tune into the listening if they do not have any idea what will the listening be about.

The teacher might for example discuss the topics featured in the listening with students before they listen to it (this depends on the aim of the listening activity). Students' language can be activated by using the vocabulary that appears in the listening, or by explaining the difficult vocabulary. The lyrics may be also used for the pre-listening activities in many ways. Teacher could for example omit some words in lyrics and then let the students guess the words that would fit into the context.

Before the listening itself, students are often given the lyrics of the song they are going to listen to, so that they would be able to understand it, because listening to songs is way more difficult than listening to someone only speaking. It is harder to recognize the words in the complex sound of a song (BBC 2012).

6.2 Listening Comprehension

The teacher should always check if the students really understood the listening. It may be examined by quizzes or simply by questions or a discussion. For better comprehension multiple listens are usually needed, especially when the students are at the beginning with learning language.

Although, there are also opinions saying that repeated hearings are not necessary and teacher should make the students extract as many pieces of information as possible within the first listening. The reason is that, in real life, there are no repetitions and slowing down for better comprehension when someone speaks (Harmer 1983, 230).

When music is used for improving listening skills, students might be asked to explain the points of the lyrics in their own words or translate the new and difficult vocabulary included in the song.

6.3 Post-listening

Post-listening activities follow after the listening. They are used for deepening knowledge about the topic or extending vocabulary connected with the discussed theme. These activities presume that the preceding listening was clear to everyone and everybody understood it.

In case of working with songs, teacher could for example discuss the genre they were just listening to, the band interpreting the song, the theme of the song or let the students evaluate or criticize the aesthetic effect. The variety of the follow-up activities is quite wide (BBC 2012).

At the end of the work, the teacher should always give the students space to ask their own questions.

Practical part

7 Focus

In the theoretical part, general pieces of information and suggestions are set. There is a solid basis for involving the authentic materials into foreign language teaching. In the practical part of thesis, concrete and detailed tasks for a specific group of learners will be suggested and the focus is on pupils at the ninth grade of lower secondary school.

Firstly, the questionnaire specifically made for one group of students is evaluated. There are mentioned the problematic moments of making questionnaires and filling them up by the pupils. According to the results of the questionnaire, songs are chosen with regards to the instructions that were previously mentioned in the theoretical part, and considering the results of the questionnaires. There are six popular songs and detailed activities that are designed for performing in English classes.

8 Questionnaire

As it was previously stated, one way of finding out the musical preferences of a group of students is to make an anonymous questionnaire and then choose a song of the music style the children like (and also the teacher likes) the most. As Murphey (1992, 27) says, a survey within a class is the simplest way of finding the musical preferences of the students.

The questionnaire consists of three parts. The first part is designed to discover generally what type of music the students prefer. There is a list of basic music genres and a blank space for writing another style in case the students like a genre that is not involved. Students are asked to choose maximally three favourite genres out of the list.

There are certain problems that may occur in the first part. Students might be confused or uninformed to which genre does their favourite artist belong. This part of questionnaire may provide us only a tentative piece of information.

In the second part, students are asked to write down from three to five English-singing bands or singers. They are also asked to arrange those artists according to their preferences the first artist would be their favourite, the second would be the second best and so on.

In the second part of the survey, a few problems may occur, as well. For the needs of activities in English classes, only bands and artist that are native speakers would be used. Further, the songwriters or/and the singers are the most important people of the band, because they produce the language when they write the lyrics and perform it when they sing. Students may not know whether the artist they want to write down is a native speaker or not. Thus, when evaluating the questionnaire, the teacher needs to omit the bands and artists that do not come from English speaking countries.

Actually, teachers may directly ask about English-singing bands consisting of native speakers, but the pupils would probably not know this information, thus, it is easier to let the students write all the artists they like and then omit those with non-native speakers. Besides, even the artists that are not native speakers belong to a music genre, therefore, there is at least the information about the music genre the students like. Even when the particular band or singer will not be used, another artist that belongs to the same genre can be used further.

The next problem can be, that the student might be embarrassed to write names of which spelling they do not exactly know. Then, they can decide not to write the artist or write down another one. Therefore, it is specifically written in the questionnaire that the spelling is not important for our needs and in case a student is not sure about the spelling of names of his or her favourite artists, he or she may write the names phonologically.

The third part of the questionnaire was made to determine whether the students would appreciate involving the songs of their favourite bands in their classes. There were four possibilities from definitely yes to definitely not. The reasons for their choice were not asked to be further specified.

9 Sample of students

To fill in the questionnaire, a group of pupils studying ninth year of ZŠ Želenice in Děčín was chosen. Usually, there were twenty students in the class, but, by the time of placing the questionnaire, two of the students were absent. All of the present students filled in our questionnaire. Consequently, we had sample of eighteen pupils.

10 Results

10.1 Use of popular music in English classes

In the first place, the third part was evaluated. The students answered the question whether they would appreciate involving their favourite songs in English classes or not. In this part, the results show that there would be a great desire to work with the music the students like within learning English language in their class. Nine of them answered that they would definitely appreciate using music in their classes, six of them would rather appreciate it and only one would rather not work with music materials in class. None of the students gave the “definitely not” which means that no one is strictly against using such materials in classes. Two of the students skipped or decided not to answer this question.

In numbers, 83,3% of present students would like or rather like to include the musical materials into language learning classes. 5,56% of students would not like to work with music and 11,1% did not answer. Further, 0% of students wish to avoid language teaching through music material, at all. This shows that activities connected with music could be exciting for most of the students in this class.

10.2 Students' preferences and conflicts of genres

As discovered when the first and the second part of the survey was evaluated, the students are sometimes not sure enough to specify the kind of music they listen to or they are maybe a bit confused to which style the artists belong. The task was to write the genres they mostly listen to and then writing five of their favourite bands which was presumed to be connected together. In some cases, the students wrote slightly different genres from those that their bands belonged to (five of all students wrote different genres from the bands they included further). On the other hand, most of the students were able to match their favourite bands to a music style.

In the first part, students chose the music genres they mostly listened to in the following order: hip hop, rock, metal/hardcore, techno/house. But when we have look at the second part, where the students wrote their favourite artists, the results show that the genres they listen to are probably a bit different. Most of the bands the students wrote in the second part are of genre called pop and pop rock and the most favourite bands, those that appeared in the class three and more times, are Avril Lavigne, Linkin Park, AC/DC, Iron Maiden and Green Day. Generally, all these belong to pop or rock. Furthermore, there were only three pupils whose favourite bands play hip hop or R'n'B music which does not match with the results of the first part. Interestingly, there was no one who wrote a techno or a house group into his or her favourite bands, despite there were four people who chose these two genres as the styles they liked. Only one person wrote a band playing drum'n'bass, which may be considered a style similar to techno or house. This lack of bands of this kind of music might be also caused by the characteristics of this genre which is based on sounds and instrumental parts rather than singing. Generally, there are rather instrumental bands that belong to techno, house and drum'n'bass.

In the following order, the top 10 artists in this class are: Green Day, Iron Maiden, AC/DC, Linkin Park, Avril Lavigne, P!nk, Nirvana, Eminem, Chris Brown and Michael Jackson. Further, according to the bands written in questionnaire, the real order of music styles that are listened to in this class would be: rock, pop, metal and rap/R'n'B. In the questionnaires, there were 26 rock or pop rock artists, 9 pop artists, 7 metal bands, 6 R'n'B artists and 2 rappers. The next genres, that appeared only once, were dance, ska, drum'n'bass and grunge.

As the matter of fact, it could be said that more efficient than asking students to write the genres of music they listen to is to let them write down the concrete artists they like the most and then find out to which genres these artists belong. Furthermore, we can directly choose songs according to these artists. Genres stated by students as their favourite should probably be only informative for the teachers.

11 Choosing songs

Finally, there is the decision of choosing music corresponding with preferences of the class. Primarily, we decided to choose songs according to the students favourite bands written in the second part of the questionnaire and, secondarily, according to the genres of all the students' favourite bands.

The main aim of the songs chosen for the activities in class is to improve students' listening skills. We also use the songs for showing and explaining language features or grammatical problems for example. In other words, songs that would be helpful in EFL classes as a teaching material are needed. For the purposes of this thesis, we pick songs that can catch the students by the genre, melody and content of lyrics which, as Murphey says, can be highly motivating for the students. Simply, we try to make a balanced connection of an interesting and an efficient, educationally applicable material.

To show more ways of using song in classes, the song were chosen not only on the basis of the grammar but also the story of the songs or the specifics of different English accents.

12 Songs and activities for lower-secondary-school students

12.1 Chosen songs

After considering the students' questionnaire, following songs and artists were chosen with regards to practicability of songs of a particular band and the need of using songs for teaching language purposes as well as for pleasing the students' taste:

Artist	–	Song	Genre	Country
Green Day	–	21 Guns	Rock	USA
Avril Lavigne	–	Alice	Pop/Rock	Canada
P!nk	–	True Love	Pop	USA
AC/DC	–	Highway to Hell	Hard Rock	Australia
Woods of Ypres	–	Shards of Love	Metal	Canada
Breaking Benjamin	–	Rain	Pop Rock	UK

These artists are quite well applicable for EFL classes. Green Day and P!nk come from the USA, Breaking Benjamin are a British band, AC/DC are Australians, Avril Lavigne and Woods of Ypres come from Canada, thus, there are artists singing in four main English dialects. Hence, the teacher can point out the differences in pronunciation and vocabulary of these dialects.

Further, four of the artists were chosen in regards to the questionnaire, and two more - Breaking Benjamin and Woods of Ypres - according to the actual genre of music the students wrote in the questionnaire as favourite (pop/rock and metal) with regards to applicability in EFL classes.

12.2 Activities

12.2.1 21 Guns - Green Day¹

The main focus of this song is on extending vocabulary. Students work with the vocabulary they know when predicting the words in gaps and also during association game with chosen words. Further they learn new vocabulary contained in this song.

Students operate with the words they know even during follow-up activities. They are asked to find opposites, synonym and homophones and they are requested to find rhymes for words picked from this song.

At the end, there is a discussion which helps the students' communicative skills. They have to speak their minds and formulate answers on teacher's questions and express themselves in English.

21 Guns

Do you _____ what's worth fighting _____?

When it's not worth dying _____?

_____ it take your breath _____ and you feel _____ suffocating?

Does the _____ weigh out the pride?

And you look for a place to _____?

Did someone _____ your heart inside, you're in ruins

_____, 21 Guns

Lay down your _____

Give up the _____

_____, 21 Guns

Throw up your _____ into the _____

You and _____...

¹ See Příloha č. 19

When you're at the end of the _____
And you _____ all sense of check
And your _____ have taken their toll
When your mind breaks the _____ of your soul
Your faith _____ on broken _____
And the hangover doesn't _____
Nothing's _____ built to last, you're in ruins

_____, 21 Guns
Lay down your _____
Give up the _____
_____, 21 Guns
Throw up your _____ into the _____
You and ____...

Did you _____ to live on your _____?
When you burned down the house and _____?
Did you stand too _____ to the fire?
_____ a liar looking for forgiveness from a _____
When it's _____ to live and let die
And you can't get another _____
_____ inside this heart has _____, you're in ruins

_____, 21 Guns
Lay down your _____
Give up the _____
_____, 21 Guns
Throw up your _____ into the _____
You and ____ ...

Pre-listening

The students are given the lyrics of the song with gaps in the text. In the first part, they only try to find and write down all the phrasal verbs of the rest of the text. The teacher might describe the phrasal verbs if needed. When the students find all of the verbs, they are asked to translate them or when an unknown phrasal verb occurs, the teacher explains or translates it. Further, the students are asked to use these phrasal verbs in sentences. They would be allowed to work in pair or in groups.

There will probably be some unknown and problematic words that would need to be clarified such as: *suffocating, pride, faith, hangover, last (v.) or forgiveness*. There are also few idiomatic expressions, which may be difficult to understand. These would be: *to be worth (doing) something, take someone's breath away, lose sense of check, take a troll, break spirit (of something) or get a try*. These can be simply translated by the teacher or shown in a typical communication situation.

After this, students should know new phrasal verbs and idiomatic phrases and they should be able to use them. Furthermore, they will learn to cooperate in pairs.

There might also be a word-associations game preceding the listening. The students would be asked to say the first word that crosses their minds when a certain word is said (presuming they know all the words). In this song, we might choose for example gun, pride, soul, glass, house, home and fire. These games help the students refresh and activate their language and, when listening to the classmates or the teacher, they extend the terminology.

Listening

During the listening students fill the gaps in the printed lyrics. There are several gaps, therefore, there would probably be two or maybe more listenings needed so that the students could catch all the words omitted. Besides, the song is quite fast paced which might make the hearing harder.

After the listenings, students go through the lyrics together with the teacher and check the right answers. This exercise is focused only on listening and comprehension the spoken language.

Post-listening

The follow-up activity for this song can be finding opposites and/or synonyms and homophones. There are many words that students should know and also their synonyms, opposites and homophones. The teacher can write the students list of words picked up from the song on the board and then the student can come to the board and write down the words that have the opposite meaning, the same meaning or words that sound the same. In this song, following words can be used: know, place, someone, hide, die, inside, end, lose, break, close, can't, another, down and so on. Some of the words in the song can have more than one opposite or they can have many synonyms and homophones.

Finding synonyms and opposites is good for vocabulary enrichment and finding homophones draws attention to the spelling differences of English words.

Next, the students can be asked to write a word that ends with the same sound or the same syllable. For example sky – die, close – rose, end – bend, place – pace, lose – chose and so on.

At the end of the lesson, there can be a discussion on the theme of this song. The teacher can ask students how do they understand the song, what is it actually about, what do they know about the band Green Day and their repertory or whether they like the song and the topic of the song or not. If the students are made to tell their opinion, they train formulating their thoughts in foreign language and it gives them the experience of performing in front of people.

12.2.2 Alice – Avril Lavigne²

In activities for this song, the main focus is on the listening skills and recognizing different sounds when someone speaks/sings. Finding mistakes in written text when listening may be good exercise for spoken/sang language comprehension. Students can also find the errors simply by reading the text and finding nonsense connection, therefore, these activities can improve their reading skills and understanding written text.

This song may be further used for pointing out the different accent of Canadian English. Next, the students are exposed to a different sound of English when listening to this song and, secondly, this song can be used for explaining general differences in spoken English.

There are also many phrasal verbs involved in this song, thus, the teacher may use it for showing and explaining phrasal verbs and enrich students' verbal fund.

² See Příloha č. 20

Alice

Trippin' out
Spinnin' around
I'm *overground*
You fell *brown*
Yeah I fell *brown*
I'm freaking out
Here am I now?
Upside down
And I can't *start* it now
It can't *start* me now

I, I, *I'm* get by
I, I, *I'm* survive
When the *earth's* crashing down
As I fall and hit the *found*
I will turn *herself* around
Will you try to *kick* me
I, I, I won't *sigh*

I'll play the *same*
but *you* can't *play*
I've got my *foot* on straight
And I'm not gonna *strange*
I'm not gonna *strange*
I'll *lose* the race

Keep up with the pace
tonight is the day
that *you* start to pray
You *will* get it my way no
I, I, *I'm* get by

I, I, *I'm* survive
When the *earth's* crashing down
As I fall and hit the *found*
I will turn *herself* around
Will you try to *kick* me
I, I, I won't *sigh*

You found *ourselves* in wonderland
Get *up* on my *arm* again
Is this *beer*? Was this pretend?
They'll take a stand until the *bend*

I, I, *I'm* get by
I, I, *I'm* survive
When the *earth's* crashing down
As I fall and hit the *found*
I will turn *herself* around
Will you try to *kick* me
I, I, I won't *sigh*

Pre-listening

Students are given printed lyrics with several serious and, in many cases, obvious mistakes. At first, they are asked to read through the text and then guess which word might be mistaken and why. They should use their language sense and follow the meaning of the lyrics. They may be also allowed to work in pairs so that even the weaker pupils would have a chance to find all the mistakes.

After that, they do not check if they found all of the mistakes. Listening follows directly after the students have finished correcting the errors in the lyrics because the mistakes should be very easily identifiable.

Listening

There can be two listenings for correcting mistakes in the text but the words mistaken are really easy to find and students also work in pairs, therefore, one listening would probably be enough for this exercise. After the listening, students briefly check the mistakes together in pairs and then the whole class checks the mistakes with the teacher.

The second listening may be performed for fun or used for studying the pronunciation, which is slightly different from British but even from American English because the artist comes from Canada. This song can also be used for explaining the characteristics of Canadian English and point at the differences among English dialects. But, for a Czech speaker, the differences would probably not be as remarkable as for example between American and British English.

Post-listening

There might also be some problematic word phrases appearing in this song. But these phrases consist of words that the students should or may know, thus, the teacher can write the words on the board and then he or she can let the students guess the meaning on their own.

These phrases would be: *tripping out, spinning around, upside down, get by, crash down, turn around, head on straight, keep up with the pace, get it my way, and take a stand*. In case students do not know these, the teacher may explain it or perform the meaning. There would probably not be any need to translate it directly. Furthermore, the teacher may use this song for extending students' vocabulary and add some more phrasal verbs or give them an exercise on recognizing and using phrasal verbs as well.

Because there are several short forms in this song, the next activity for this song can be to find all the shortened phrases in the lyrics, write down the full version of these short forms and use them in sentences different from the sentences used in the song. Thus, the students will learn to use both short and full forms of these phrases. These forms are: *I'm, can't, I'll, gonna, don't and won't*.

12.2.3 True Love – P!nk³

Students will surely extend their vocabulary with this song. There is a gap-filling activity, which focuses on improvement of pupils' listening skills. When listening to this artist (P!nk), the students are exposed to American English which can also be mentioned before the listening part. Again, the teacher may use this song for explaining the difference between English spoken by American and British speakers.

In the follow-up activities, students guess the name of this song. Therefore, they need to read through the lyrics and understand the meaning of the text.

Students also match Czech translations with the lines of lyrics. This can help students repeat what they already know or guess the meaning if they are not quite sure about the translation. They would probably not know all the lines translated but they may easily guess the meaning following the context.

³ See Příloha č. 21

Pre-listening

Before listening, students are given printed lyrics with gaps instead of some of the words in text. They will be asked to read through the song and guess the word that may fit into the text according to its meaning. When they have written down their suggestions they listen to the song.

This exercise improves students' reading skills and ability to understand written text. Further, guessing words makes them work with the vocabulary they already know, thus, it activates their language before the listening itself.

Listening

The students listen twice to the song so that they can fill the gaps with right words. After the second listening, the students check their answers in pairs and if there is any problem with the words, they can ask the teacher and he or she helps them with the correct answers.

One more listening follows after the previous two and before this third listening, which is focused on pronunciation, the teacher can point at the differences between British and American English so that the students can focus on them and are able to recognize them. Exposing students to various dialects of English may be important for them in the future. As Harmer say, students get used to listen to different accents and it may help them in better understanding the language in general.

With this pronunciation exercise, the differences between American and British English might be taught more complexly and this song can be also used for example with the Breaking Benjamin's (a British band) song Rain and these two might be used for comparing and contrasting the language.

Post-listening

In the beginning, the students were not given the title of the song so they can guess the headline according to the lyrics they have. In this case, it would be probably more than easy because the name of the song is the most frequent phrase in the song. It is quite creative work and it makes the students read the song with understanding.

Next, the students are given strips with Czech translations of following phrases, phrasal verbs and words: dát ti facku, mačkáš všechna moje tlačítka, obejmout tě, obtočit ti ruce kolem krku, jsi blbec, ale miluji tě, blázním z tebe, zlomit mi srdce, snaž se porozumět mým citům, nebuď zlý, zvládneš to, štveš mě, divím se, jak se nám to mohlo stát, bez tebe nejsem celá. They are asked to read them through and then match them to the right lines in the lyrics of this song. When they are finished, the whole class checks their answers together with the teacher.

At the end, there can be a discussion about this song. Students can be asked what this song is actually about, the contrast of the feelings in the song or for example about the mood of this song. Discussion enhances students' communication skills and, with teacher's help, they can cultivate their language.

_____ I hate every single stupid ____ you say

_____ I wanna slap you in your whole ____

There's no one quite like ____

You push all my buttons ____

I know life would suck _____ you

At the same _____, I wanna hug you

I wanna wrap my hands around your _____

You're an asshole but I _____

And you make me so mad I ask _____

Why I'm still _____, or where could I ____ You're the only _____ I've ever _____

But I _____ you I really _____ you, so much

I _____ it must be

True love true love, it _____ be true love

Nothing else can _____ my heart like

True love true love, it must be true love

No one else can _____ my heart like _____

_____ once tried to wrap your _____ brain around my fe-elings

_____ once please try not to _____ so mean

Repeat _____ me now R-O-M-A-N-C-E-E-E

Come on I'll say it slowly (romance)

You can do it, baby

At the same _____, I wanna hug you

I wanna wrap my hands around your _____

You're an asshole but I _____

And you make me so mad I ask _____

Why I'm still _____, or where could I _____

You're the only _____ I've ever _____

But I _____ you I really _____ you, so much

I _____ it must be

True love true love, it _____ be true love

Nothing else can _____ my heart like

True love true love, it must be true love

No one else can _____ my heart like _____

_____ do you rub me up the _____ way

_____ do you say the _____ that you say

Sometimes I _____ how we ever came to _____

But without you I'm _____, I think it must be...

12.2.4 Highway to Hell – AC/DC⁴

In the pre-listening part, the activity is focused on pupils' reading skills and getting new pieces of information about the band. AC/DC were chosen with regards to the questionnaire as one of the bands that students claimed to be the most favourite.

Further, the activities for this song are focused on prepositions. The students listen to this song and write down the prepositions they hear into a drawing. If the prepositions are written into a picture, it may be easier to remember the whole prepositional phrases because there is a visual connection with the drawing.

Next benefit of this song is another variant of English accent – Australian – which can also be mentioned before listening. Furthermore, the students can learn new words and idioms used in this song or the teacher can provide other phrases typical for Australian English.

At the end, there might be rich conversation about the music, the lyrics or the content.

Pre-listening

In the first part of the lesson, students are given an article⁵ about the well-known hard rock group AC/DC. This article should set the atmosphere and motivate the students to listen to this legendary band. Perhaps, they also get a new piece of information about this musical group.

Secondly, they are asked about difficult vocabulary in this article, so that the teacher was sure they understood it well. The problematic words and phrases might be explained or directly translated. Thus, the students train their reading skills, awake their language and enrich their vocabulary.

⁴ See Příloha č. 22

⁵ See Příloha č. 23

Listening

The listening part would be focused on prepositions. Students have to focus on the prepositions connected with locations or preposition in phrases.

For this exercise, students are given a prepared drawing⁶ of the song. There are all main points of the song in this illustration. Then the students are asked to listen to the song and write down the prepositions they hear into that drawing. The prepositions should be written next to the picture with which they are connected, according to the lyrics. Students are allowed to listen to the song twice.

Further, the students listen to the song one more time, but they are given the lyrics of the song so that they could check the prepositions and correctness of their guesses.

Post-listening

The students should read through all the prepositions used in the song and they are asked to make sentences and use all these prepositions in them. Then, they check the written sentences together with the teacher.

When the students finish checking the sentences using the prepositions, the teacher asks them about words and phrases he or she presumes to be problematic. In case of this song it might be: *to live free, take in stride, highway, stop signs, speed limit, pay dues* and *promised land*. Further, there are also some specific words as "ain't" or "gonna" that can be also mentioned and the teacher could explain how these words are used.

After explaining the difficult words and phrases, there might be a discussion about the theme of the song. Students can be asked if they understood what the main points of the song are, if they understand it well and what do they think about the issues mentioned.

⁶ See Příloha č. 24

There might be a question if they for example like the way of free life and living against conventions, then ask them about conventions in our country. They might speak of how do people in our society look at rebelling people and how they did look at them in the past, when this song was published (1979), and they can further compare these two time periods. Again, these discussions provide speaking skills improvement and they may also broaden students' horizons.

12.2.5 Shards of Love – Woods of Ypres⁷

Activities for this song are focused on improving listening skills and phonetics. Further, there are mentioned melody, stress and breathing when speaking English which is connected with pronunciation. Last but not least, students can enrich their vocabulary.

Further, the students focus on grammar particularly the verbs in the present and the past. The "story" of this song is narrated in past tense, therefore, there are several verbs that can be used.

In follow-up activities, students are encouraged to perform a little theater play. If the students, both watching and playing, connect the sentences of this song with the scene of a theater play or with a physical activity, they should remember them easily and for longer period of time. Moreover, students will cooperate in pairs so they will develop their ability to work with others.

Pre-listening

In the pre-listening time, the students are given a paper with lyrics of this song but with no headline and without fourth and fifth stanza. Before the listening, the difficult vocabulary of this song can be explained and/or translated by students themselves, or the teacher. In this particular song, these phrases and words are asked: *pull off (the wall), place (at the door), (empty) closet, went through the drawers, pour (heart), move somebody, get somebody to do something.*

⁷ See Příloha č. 25

Listening

Then the students are given strips with lines of the fourth and fifth stanza and they are asked to order them during the first listening to that song. It should be quite easy; therefore, there is no more than one listening needed. Then, they check it with the teacher and stick these lines of lyrics on the paper with lyrics they were given below the lyrics.

In the second listening, students are asked to mark the stress into the lyrics they have on their papers. They may write for example red spots under the words.

Within the third listening, the task is marking breathing pints according to the singer. This might be indicated for example with blue commas above the words.

After the second and third listening, the marks for stress and breathing are checked with the teacher, then, the students read the lyrics together with the teacher and, with this, they try to hold these breath pauses and word stress.

Further, because the melody of this song is quite easy, there might be a fourth listening, and the student could sing with the CD player and try to follow the breathing, stress and pronunciation.

Post-listening

Following activity is focused on verbs and verb forms. The students can work individually or in pairs and they will be asked to write down all verbs in the past used in this song and write the present forms of these verbs. When the students are finished, this exercise is checked together with the teacher.

Then, the students are asked to make groups of three or four and try to think about the headline of this song which has not yet been revealed. The students should discuss the content of this song and, according to the lyrics, they should make up a headline for this song. After few minutes, they write their ideas on the board and then the teacher reveals the real headline of the song and the students can compare it with their headlines and see whether they were close to it or not. Then, the one who was closest may be rewarded.

With this song, there might be one more specific activity. Volunteers make pairs (we presume there will be 10 volunteers) and try to rehearse little “theater play”. It should be only pantomime and it can be played together with that song playing because the melody has quite slow pace, so the student can for example perform a scene where a girl packs her stuff into a suitcase or a scene when a boy tries to make a girl stay with him and she does not want to. There are five pairs and each of them can play only one stanza of this song. Despite of the sad melody of this song, the theater can be very funny if it is exaggerated or played ironically.

12.2.6 Rain – Breaking Benjamin⁸

There are several activities connected with this song. Students extend their vocabulary and learning/repeating modal verbs and their periphrastic forms.

As this song is sang by a band coming from England, thus, they are exposed to British accent, which is most commonly taught at Czech schools as a standard pronunciation of English language. Teachers can point at this issue and they can also explain common mistakes in English made by Czech speakers. The teacher can also point at proper pronunciation, word stress, liaison and breathing in English.

At the end, the students are asked to make a scenario of an imaginary video clip for this song. The pupils need to understand the meaning of the lyrics and connect them with certain pictures in their minds. Furthermore, they work in groups of more than two people; therefore, they are made to work in teams and make compromises as well as express themselves, present and enforce their opinions and ideas among the others.

⁸ See Příloha č. 26

Pre-listening

Before the students get the lyrics on the paper, there are words that need to be explained so that the pupils could understand the lyrics as much as possible. Problematic words of this song might be: *crowd, plea, honest, remains, notion, wrap around, be allowed to*. Students can be asked to explain them in English or translate them to Czech.

Thanks to the phrase “be allowed to”, this song can be also useful for describing and explaining modal verbs and their periphrastic forms. The teacher can also involve an exercise on this topic. This explanation may precede but also follow the listening part.

Listening

The listening part is focused mostly on pronunciation. As mentioned previously, this song can be used for demonstrating liaison and British English pronunciation. The song is in a quite slow pace so the students should catch the pronunciation very well.

The first listening can be done without the lyrics so that the students could try to understand the text only by hearing it. Then the second listening would be realized with lyrics.

Before the second listening, students would be asked to watch connecting words and proper pronunciation and stress of the words. During the second listening they listen to the stress, melody, liaison and they catch the British pronunciation.

The teacher can also pick some words from the lyrics and perform the differences between British and American pronunciation so that the student could focus on the sound during the second listening. In this song, these words might be for example *dollar, last, or, here, for, chance, ever, family, world, wrap around* and *are*.

When the students are given these words, they can be firstly asked to pronounce them the way they think they should be pronounced and then their pronunciation might be compared with the pronunciation in the song so that they could see whether they say it well or not.

Post-listening

There might be two or three listenings so that the students could focus on the complex pronunciation issue. When the listening is finished, the student may try to recite the whole song with the teacher and try to follow the stress, liaison and right pronunciation. They can also sing it with or without the record being played.

Next possibility for post-listening exercise is pointing out the typical mistakes that are usually made by Czech speakers when pronouncing English words. For our needs, we may pick up for example *don't*, *crowd*, *have*, *world*, *so*, *away*. The teacher can exaggerate and read it as /dɒnt/, /kraʊt/, /hef/, /vrld/, /sou/ and /evej/, and then he or she can show the right pronunciation or to play the record again and so that the students heard the proper pronunciation performed by a native speaker.

After the exercises with phonetics, there might be next activity, slightly different from the preceding work but also a bit more time-consuming. The students would be asked to make groups of four or five people and in these groups they can suggest a story for a video clip of this song as if they were directors. They can write down a short story describing the story line of the clip or they can draw pictures of particular scenes or they may just describe the environment and write down their ideas of pictures and characterize the atmosphere. The song can be played over again during this activity.

After they are finished, they can present their suggestions and the best suggestion can be for example further realized and shot as a school project. After all, they can also watch a non-official video clip that was made on the theme of this song and which is placed on YouTube.

Conclusion

I chose this topic for my thesis because I am deeply interested in music generally and I had read that music can improve and enhance the language acquisition process somehow. I wanted to learn more about this topic, therefore, I started to study books about music language teaching, and I realized that using audio materials in classes is more complicated than I expected.

I also wanted to design my own activities for using music as a source for teaching languages at schools. Suddenly, I learned that there are many ways of using song in classes and discovered that they were quite exciting for me and, in my opinion, even for the students. Thus, it seemed perfect to design my own classes in the thesis.

One of the parts of this work was choosing the appropriate songs and the sample of students for whom I would design the activities. Luckily, I was teaching music to a group of students at a basic school in my hometown and, at the beginning, when I was trying to determine which genre of music they liked, they claimed that it is mostly rock and metal they listened to. This kind of music is close to me, therefore, when I was preparing materials for this work some time later, I recalled the pupils I taught and I decided to use them as a sample group for my thesis so that the work with songs was pleasant for me, too. However, I understand that not every time the teacher can share similar musical taste with his or her students. It was just a good luck for me this time.

On the other hand, not everyone in the class I was teaching listened to rock music, therefore, after evaluation of the questionnaires, the variety of music genres used in this thesis became wider than I originally intended. After all, I used only one band I knew before, but still, the genres with which I worked were closer to me than any other styles.

During my work, there were also interesting and unexpected moments. I learned new information about the effect of music on humans and on learning language and found out that there may be difficulties with using song at schools and also difficulties for the teacher within preparation and working with these materials.

I changed my opinion on using music in classes greatly. I thought it was only a time to refresh and have fun when we were listening to songs in our English classes when I was younger. After writing this thesis, I think songs are a strong weapon in hands of a teacher that helps to teach, learn and makes student to learn language and it is just because the music which is so relaxing, and the pupils does not even know they are just working on improvement of their language abilities.

I hope the practical part shows that there is a wide range of activities that may be performed in an English class. I used only a sample of activities that may be done and I think that every teacher or even the students can easily modify these activities and add their own creative ideas into the plans. Within these activities, I proved that it is not boring or difficult to arrange an interesting program with music the students like. It is not difficult at all, and, what's more, it can be very motivating and pleasant even to me in the role of a teacher. I believe that this creative approach can change students' attitude to learning languages.

This thesis summarizes my knowledge in the field of using music in classes and the proper designing activities for students on lower secondary school. I intended to provide helpful pieces of information and interesting points of work with music at schools. I believe that some teachers may find inspiration in this thesis, and discover that this alternative, still only little used way of teaching language, can be fun and exciting.

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Přílohy

Příloha č. 1:
Dotazník 1

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input checked="" type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input checked="" type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Nightwish, Apocalyptica, Linkin Park, Iron Maiden, Green Day, Green Day

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 2:
Dotazník 2

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input checked="" type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný: <i>RAP</i>	<input checked="" type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

EMINEM, MaD SkizZ, Taj Jackson

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 3:
Dotazník 3

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input checked="" type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input checked="" type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

mickelbach, pink, green day, w. ligora, T. Swift
Anna, Arcade

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 4:
Dotazník 4

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input checked="" type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input checked="" type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input checked="" type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Evanescence, Paramore, Nirvana, Amy Macdonald

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 5:
Dotazník 5

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input checked="" type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input checked="" type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

David Guetta, Miley Cyrus, Pink, Kelly Rowland, P!nk

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 6:
Dotazník 6

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input checked="" type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input checked="" type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Nirvana

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☐ Spíše ne ☒ Určitě ne ☐

Příloha č. 7:
Dotazník 7

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input checked="" type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input checked="" type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input checked="" type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input checked="" type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

METALLICA, SEPULTURA,

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☐ Spíše ne ☒ Určitě ne ☒

Příloha č. 8:
Dotazník 8

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input checked="" type="checkbox"/>	Metal/hardcore	<input checked="" type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

GUNS N' ROSES, IRON MAIDEN, BON JOVI, AEROSMITH, RED HATCHILLE
PAPERS

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 9:

Dotazník 9

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input checked="" type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Amel Larconne, Franz Schubert,

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 10:

Dotazník 10

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input checked="" type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input checked="" type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Iron Maiden, Linkin Park, Rasmus, Apocalyptica, M.I.H.

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 11:

Dotazník 11

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný: <u>Pop</u>	<input checked="" type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Arwen, Green Day, Bruce Springsteen, AC/DC, Rihanna

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 12:

Dotazník 12

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input checked="" type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input checked="" type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

High School Musical, ~~Green Day~~, ~~Arwen~~, Three days Grace, ~~Arwen~~, Green Day, Kid Rock, AC/DC

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 13:

Dotazník 13

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input checked="" type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input checked="" type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný: <u>TEKNO</u>	<input checked="" type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

PENDULUM, BOB MARLEY, DAMIEN MARLEY, WEASELSUBURBASC

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 14:

Dotazník 14

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input checked="" type="checkbox"/>	Rock	<input checked="" type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input checked="" type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď své nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Nightwish, Black Sabbath, Iron Maiden, Green Day, AC/DC

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 15:
Dotazník 15

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input checked="" type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input checked="" type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Methrod Man, Naughty by Nature, Chris Brown, he-ye, T-Pain

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 16:
Dotazník 16

Anonymní dotazník (žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input checked="" type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input checked="" type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

INNA, BLACK EYED PEAS, CHRIS BROWN, LADY GAGA

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 17:
Dotazník 17

Anonymní dotazník (Žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input checked="" type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input checked="" type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný:	<input type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Linkin park, Lona Lewis, Michael Jackson, Alexandra Stan

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☒ Spíše ano ☐ Spíše ne ☐ Určitě ne ☐

Příloha č. 18:
Dotazník 18

Anonymní dotazník (Žáci 9. třídy) – oblíbená hudba

Jakou hudbu máš nejraději? Zaškrtni max. 3 možnosti. Pokud některý styl neznáš, zkrátka ho ignoruj.

Jazz	<input type="checkbox"/>	R'n'B	<input checked="" type="checkbox"/>	Drum and Bass	<input type="checkbox"/>
Rock'n'roll	<input type="checkbox"/>	Ska/reggae	<input type="checkbox"/>	Pop	<input type="checkbox"/>
Bigbeat	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Klasika/opera	<input type="checkbox"/>
Punk	<input type="checkbox"/>	Metal/hardcore	<input type="checkbox"/>	Jiný: <i>breakbot</i>	<input checked="" type="checkbox"/>
Folk	<input type="checkbox"/>	Disco	<input type="checkbox"/>		
Hip hop	<input checked="" type="checkbox"/>	Techno/house apod.	<input type="checkbox"/>		

Uveď tvé nejoblíbenější zahraniční anglicky zpívající kapely/zpěváky (3-5) v pořadí podle oblíbenosti. Pokud nevíš, jak se název píše, můžeš napsat, jak se vyslovuje.

Big Bang, M. Jackson

Uvítal/a bys, kdyby se písničky tvých oblíbených interpretů zahrnuly do výuky angličtiny?

Určitě ano ☐ Spíše ano ☒ Spíše ne ☐ Určitě ne ☐

Příloha č. 19:

21 Guns⁹

Do you know what's worth fighting for?
When it's not worth dying for?
Does it take your breath away
And you feel yourself suffocating?

Does the pain weigh out the pride?
And you look for a place to hide?
Did someone break your heart inside?
You're in ruins

Refrain:

One, 21 guns
Lay down your arms, give up the fight
One, 21 guns
Throw up your arms into the sky, you and I

When you're at the end of the road
And you lost all sense of control
And your thoughts have taken their toll
When your mind breaks the spirit of your soul

Your faith walks on broken glass
And the hangover doesn't pass
Nothing's ever built to last
You're in ruins

Refrain

Did you try to live on your own
When you burned down the house and home?
Did you stand too close to the fire
Like a liar looking for forgiveness from a stone?

When it's time to live and let die
And you can't get another try
Something inside this heart has died
You're in ruins

Refrain

⁹ <http://www.azlyrics.com/lyrics/greenday/21guns.html> [online ke dni 4.1.2013]

Příloha č. 20:

Alice¹⁰

Trippin' out
Spinnin' around
I'm underground
I fell down
I fell down

I'm freakin' out
Where am I now?
Upside down and It can't stop me now
It can't stop me now

I'll get by
I'll survive

When the worlds crashing down
When I fall and hit the ground
I will turn myself around
Don't you try to stop me

I won't cry

I played the game
But I can't stay
I've got my head on the straight
And I'm not gonna change
I'm not gonna cha-ay-ay-ange

I won the race
Keep up with the pace
Today's the day
That I start to play

You can't get in my way

No oh oh oh
I'll get by
I'll survived

When the worlds crashing down
When I fall and hit the ground
I will turn myself around
Don't you try to stop me

I won't cry

I found myself in Wonderland
Get back on my feet again

Is this real?
Is this pretend?
I'll take a stand until the end

I'll get by
I'll survive

When the worlds crashing down
When I fall and hit the ground
I will turn myself around
Don't you try to stop me

I won't cry
I'll get by
I'll survive

When the worlds crashing down
When I fall and hit the ground
I will turn myself around
Don't you try and stop me
I won't cry

¹⁰<http://www.azlyrics.com/lyrics/avrilavigne/alice132006.html> [online ke dni 4.1.2013]

Příloha č. 21:

True Love¹¹

Sometimes I hate every single stupid word you say
Sometimes I wanna slap you in your whole face
There's no one quite like you you push all my buttons down
I know life would suck without you

At the same time, I wanna hug you
I wanna wrap my hands around your neck
You're an asshole but I love you
And you make me so mad I ask myself
Why I'm still here, or where could I go
You're the only love I've ever known
But I hate you I really hate you, so much I think it must be

Refrain:

True love true love it must be true love
Nothing else can break my heart like
True love true love, it must be true love
No one else can break my heart like you

Just once tried to wrap your little brain around my feelings
Just once please try no to be so mean
Repeat after me now R-O-M-A-N-C-E-E-E
Come on I'll say it slowly (you can do it, baby)

At the same time, I wanna hug you
I wanna wrap my hands around your neck
You're an asshole but I love you
And you make me so mad I ask myself
Why I'm still here, or where could I go
You're the only love I've ever known
But I hate you I really hate you, so much I think it must be

Refrain

Why do you rub me up the wrong way
Why do you say the things that you say
Sometimes I wonder how we ever came to be
But without you I'm incomplete

Refrain

¹¹ <http://www.azlyrics.com/lyrics/pink/truelove.html> [online ke dni 4.1.2013]

Příloha č. 22:

Highway to Hell¹²

Living easy, living free
Season ticket on a one-way ride
Asking nothing, leave me be
Taking everything in my stride
Don't need reason, don't need rhyme
Ain't nothing I'd rather do
Going down, party time
My friends are gonna be there too

I'm on the highway to hell
On the highway to hell
Highway to hell
I'm on the highway to hell

No stop signs, speed limit
Nobody's gonna slow me down
Like a wheel, gonna spin it
Nobodys gonna mess me 'round
Hey satan, payed my dues
Playing in a rocking band
Hey momma, look at me
I'm on my way to the promised land

I'm on the highway to hell
On the highway to hell
Highway to hell
I'm on the highway to hell
Don't stop me

I'm on the highway to hell
On the highway to hell
I'm on the highway to hell
On the highway to hell
Highway to hell
I'm on the highway to hell
Highway to hell
Highway to hell
Highway to hell
Momma, highway to highway to hell

And I'm going down, all the way down
I'm on the highway to hell

¹² <http://www.azlyrics.com/lyrics/acdc/highwaytohell.html> [online ke dni 1. 4. 2013]

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THE BAND

More than three decades into a career that shows no signs of slowing down or letting up, AC/DC, like electricity itself, provides the world with an essential source of power and energy. Since forming in 1973, AC/DC's high voltage rock 'n' roll has flowed out into the world via consistently sold-out concert tours and global sales totaling more than 200 million albums and counting, Sony BMG Music Entertainment's #1 best-selling catalog act worldwide.

AC/DC has sold nearly 71 million albums in the U.S. alone, making AC/DC one of the five top-selling bands in American music history.

One of the group's best-loved works, the enormously successful and influential *"Back in Black,"* has achieved RIAA "Double Diamond" status, for sales in excess of 22 million copies in the United States, and is the U.S.'s fifth largest-selling album ever.

But the roots of AC/DC lie back in Australia, and before that Glasgow, Scotland, where Angus and Malcolm Young, the musical core of the band (and still the most formidable guitar team in rock history), were born (in 1958 and 1953, respectively). In 1963, the Young family migrated to Sydney, Australia, where music would make its mark on the brothers. (As a member of the Easybeats, Angus and Malcolm's older sibling, George Young, was responsible for one of Australia's first international hits, "Friday On My Mind," in 1966. From 1974 through 2000, George and musical collaborator, Harry Vanda, produced a number of AC/DC albums including *"High Voltage,"* *"T.N.T.,"* *"Dirty Deeds Done Dirt Cheap,"* *"Let There Be Rock,"* *"If You Want Blood You've Got It,"* *"Powerage,"* *"T4 Jailbreak,"* *"Who Made Who,"* *"Blow Up Your Video,"* and *"Stiff Upper Lip."*)

Příloha č. 24:
Obrázek k písni Highway to Hell



¹³ <http://www.acdc.com/us/theband> [online ke dni 1. 4. 2013]

Příloha č. 25:
Shards of Love¹⁴

You pulled your things off the walls, took all that was yours.
You packed your books into boxes and placed them at the door.
You emptied your half of our closet, and went through the drawers.
Taking it all for granted and left what was left for me on the floor.

And still I'm pouring my heart out to you, trying to move you.
Still I'm pouring my heart out to you, trying to get you to stay.
Still I'm pouring my heart out to you, trying to move you.
Still I'm pouring my heart out to you, trying to get you to stay.

And I said, "What about this? What about that? Don't you remember the good times?
What about this? What about that? Don't you remember our life?"
She said, "What about this? And what about that? Don't you remember the hard times?
What about this? And what about that? Don't you remember our lives?"

And I said, "No, wait. (No, wait)."
And she said, "No, it's too late. (No, it's too late)."
And I said, "Wait, please stay. (Wait, please stay)."
But she said, "No, I'm going away. (I'm going away)."

And I said, "No, you cannot go."
And I said, "Wait, please stay."
She said, "No, I have to go. It's too late, I'm going away.
And there's nothing in the world that you could say to make me stay."

¹⁴ <http://www.darklyrics.com/lyrics/woodsofypres/woodsivthegreenalbum.html#1> [online ke dni 1. 4. 2013]

Příloha č. 26:

Rain¹⁵

Take a photograph,
It'll be the last,
Not a dollar or a crowd could ever keep me here,

I don't have a past
I just have a chance,
Not a family or honest plea remains to say,

Rain rain go away,
Come again another day,
All the world is waiting for the sun.

Is it you I want,
Or just the notion
Of a heart to wrap around so I can find my way around

Safe to say from here,
You're getting closer now,
We are never sad cause we are not allowed to be

Rain rain go away,
Come again another day,
All the world is waiting for the sun.

Rain rain go away,
Come again another day,
All the world is waiting for the sun.

To lie here under you,
Is all that I could ever do,
To lie here under you is all,
To lie here under you is all that i could ever do,
To lie here under you is all,

Rain rain go away,
Come again another day,
All the world is waiting for the sun.

¹⁵ <http://www.azlyrics.com/lyrics/breakingbenjamin/rain.html> [online ke dni 1. 4. 2013]